



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## AWEN CYMRU.

*A'ith rodd yw athrwydd Awen.*—EDM. PRYS.



### PENNILLION.

#### VIII.

Mwyn yw llûn, a main ei llais,  
Y delyn farnais newydd;  
Haeddai glôd am fod yn fwyn,  
Hi ydyw llwyn llawenydd:  
Fe ddaw 'r adar yn y man,  
I diwnio dan ei 'denydd.

#### IX.

Tros y môr y mae fy nghalon;  
Tros y môr y mae fy 'chneidion:  
Tros y môr y mae f'anwylyd,  
Sý 'n fy meddwl i bôb munyd.

#### X.

Croeso 'r gwanwyn, tawel cynnar;  
Croeso 'r gôg a 'i llawen llafar:  
Croeso 'r tês i rodio 'r gweinydd,  
A gair llonn, ag awr llawenydd.

#### XI.

Hawdd yw d'wedyd d'accw 'r Wyddfa,  
Nid eir drosti ond yn ara';  
Hawdd i 'r iâch, a fo 'n ddiddolur,  
Beri 'r claf gymmeryd cyssur.

#### XII.

Dôd dy law, ond wyd yn coelio,  
Dan fy mron, a gwilia 'mrifo;  
Ti gei glywed, os gwrandewi,  
Sŵn y galon fâch yn torri.

#### XIII.

A mi 'n rhodio 'monwent eglwys,  
Lle 'r oedd amryw gyrff yn gorffwys,  
Trawn fy nhroed wrth fêdd fy 'nwylyd,  
Clywn fy nghalon yn dymchwelyd.

#### XIV.

Gwynt ar fôr a haul ar fynydd,  
Cerrig llwydion yn lle coedydd,

A gŵylanod yn lle dynion,  
Och! Duw pa fodd na thorrai 'nghalon!

## XV.

Ow! fy nghalon, torr, os torri,  
Paham yr wyd yn dyfal boeni;  
Ac yn darfod bôb 'n ychydig,  
Fal iâ glâs ar lechwedd llithrig!

## XVI.

Mae llawer afal ar frig pren,  
A melyn donnen iddo;  
Ni thâl y mwydion dan ei groen  
Mo 'r cym'ryd poen i ddringo.  
Hwnw fydd, cyn diwedd ha',  
Debycca a siwra o suro.

[Want of room made it impracticable, in the first Number, to give any fuller account of the origin and nature of the PENNILLION than what might be collected from the glance, which was made at them in the "Introductory Address." A brief notice of the subject here may, therefore, be necessary, or, at least, not inappropriate.—The word PENNILL is interpreted by Mr. Pughe, in his Dictionary, to mean generally "a prime division or part," and, applied to poetry, "a stanza, strophe or epigram." Hence PENNILLION are properly Epigrammatic Stanzas, and owe their birth to the purest ages of the Bardic Institution, one of whose main objects it was, as before observed, to encourage the exercise of memory, as well by the recital of historical traditions, as by the retention of moral lessons. Whilst the Triad embodied the more important features of historical and institutional lore, the feats of war and the precepts of wisdom and morality were, principally, reserved for the PENNILLION. And to these, no doubt, Cæsar alludes (*Bell. Gall. Lib. vi. c. 13*), in speaking of the number of verses learnt by those, who became pupils under the Druidical system; and, when he adds, that the student was, in some cases, thus occupied for twenty years, it may supply us with a notion of the extent, to which this practice was carried. It is not meant to insinuate, that any of these antient effusions have come down to our day; but, if they had experienced the same attention as the Triads, we might have been able to boast now of some of the very strains recited in the days of Cæsar. However, many of those, now known to us, have been transmitted from time immemorial, and owe their preservation mainly to the delicate beauties, in which they abound.—The PENNILLION may be shortly characterised as uniting the simple, the moral, and the pathetic, with a degree of expressiveness, perhaps unequalled in the epigrammatic productions of other languages. Indeed, they generally assume a loftier tone than that of an epigram, according to the common acceptation of the word, and combine with the terseness of that species of composition all the unassuming charms, which belong to a spontaneous flow of the tenderest and best emotions of the heart and the head. To such qualities as these it is not, perhaps, possible for any translator to do full justice; and the author of the following versions is too conscious of his failure, to invite a comparison between them and the originals.—It may be interesting to add, that there

---

are persons in Wales, even now, who can recite from memory some hundreds of these stanzas, and can thus accompany the harp, as they frequently do, through all the transitions and varieties of its tunes, with a wonderful accuracy\*. It is through this practice that so many of these exquisite effusions have outlived, for centuries, the destructive power of Time. Some curious particulars on this subject may be seen in Mr. E. Jones's "Relics of the Bards," p. 60 et seq.]      \* \* \*

---

## ENGLISH POETRY.

### TRANSLATIONS OF THE PENNILLION.

---

#### VIII.

How fair in form, in sound how sweet  
 The harp I late was slighting ;  
 It seems a vocal grove, so meet  
 The charms 'tis thus uniting :  
 And soon the very birds will greet  
 Its boughs, with song delighting †.

#### IX.

O'er the seas hath flown my heart,  
 O'er the seas my sighs depart ;  
 And o'er the seas must she be sought,  
 Who lives yet always in my thought.

#### X.

Welcome spring's all genial power,  
 Welcome too the cuckoo's ‡ song :  
 Welcome *then* the jocund hour,  
 As friends in converse stroll along.

#### XI.

To point to Snowdon's peak sublime  
 Is easy,—but not so to climb :

\* The custom here noticed was at one time very general : but Sectarianism, in its gloomy progress, has even encroached on the territory of the Muses. And the periodical meetings, which were once held for the purpose of singing with the harp, have been discontinued, as inconsistent with the pious notions of the Dissenters.—Ed.

† A trivial variation from the original will be perceptible to the Welsh reader in this translation, and especially in the last couplet. Yet it is hoped, the sense is preserved in a manner more suitable with English ideas, and the character of the language.—Ed.

‡ The Cuckoo appears to have been in great favour with the Bards, and especially the more antient. Llywarch Hên has a pretty long poem addressed to the "Cuckoo of the Vale of Cuawg."—Ed.